

Six  
SONATAS  
FOR TWO  
VIOLINS

*with a Through Bass for the  
Harpicord or Violoncello.*

Compos'd By  
Sig.<sup>r</sup> GIO. BATISTA LAMPUGNANI

AND  
S.<sup>t</sup> MARTINI of Milan.  
*Opera Seconda*

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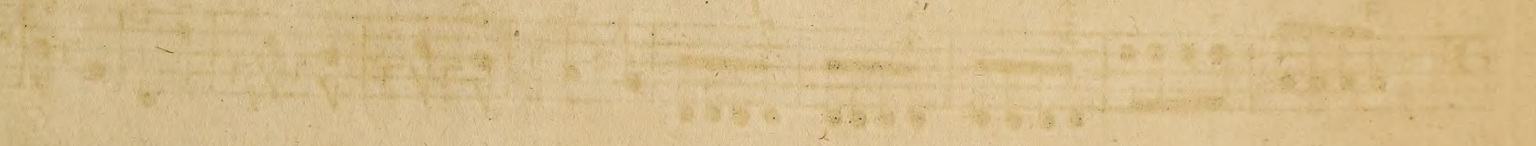
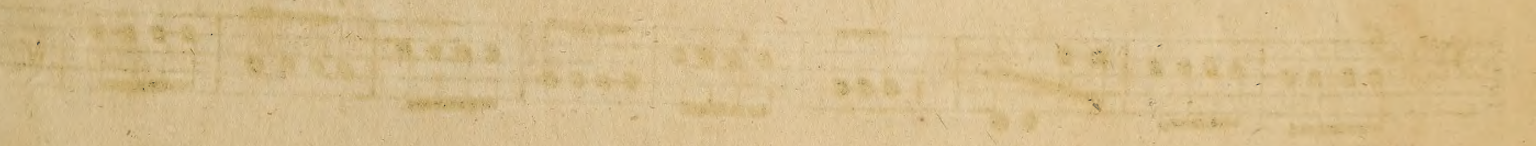
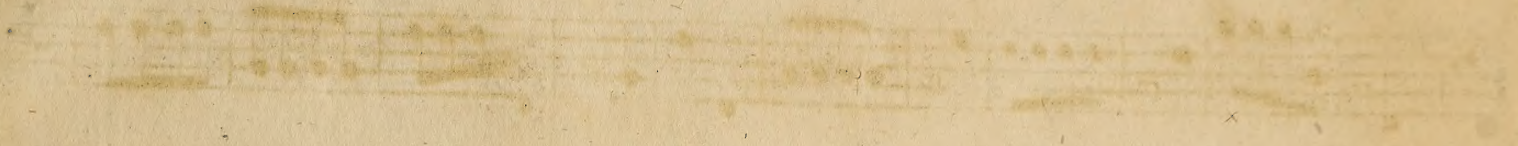
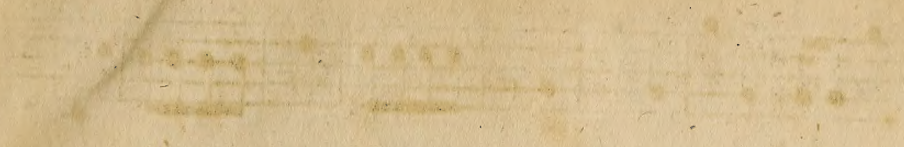
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2 No 67

BASSO

# SONATA I

Allegro

Handwritten musical score for Bassoon, Sonata I, No. 67. The score is written on ten staves in bass clef with a key signature of one flat (B-flat). It begins with a 2/4 time signature and an 'Allegro' tempo marking. The first section consists of several measures of eighth and sixteenth notes, with some measures marked with a '6' or '7' indicating fingerings. A repeat sign appears after the fourth staff. The second section begins with a '5b' marking and continues with more complex rhythmic patterns. A third section is marked 'Andante' and features a change to a 2/4 time signature. This section includes many measures with complex fingerings and some measures marked with an asterisk (\*). The score concludes with a double bar line and repeat dots.



BASSO

3.

Allegro

*Nº 68.*  
**SONATA II**

Allegro

Largo



4

BASSO

Handwritten musical score for Bass, first system. The score consists of six staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. The tempo marking "Allegro" is written below the first staff. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingering numbers (1-7) are written above many notes. The system concludes with a double bar line and a repeat sign.

*No. 69.*  
**SONATA III**

Handwritten musical score for Bass, second system. The score consists of six staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. The tempo marking "Allegro" is written below the first staff. The music continues with various rhythmic patterns and fingering numbers. The system concludes with a double bar line and a repeat sign.



BASSO

5

This page contains a handwritten musical score for the Bass part, spanning 12 staves. The music is written in a single system with a key signature of one flat (B-flat) and a common time signature (C). The score is divided into two main sections: **Andante** and **Allegro**.

The **Andante** section begins on the second staff, marked with a double bar line and the tempo name. It features a series of eighth and sixteenth notes, often beamed together, with various fingering numbers (6, 7, 4, 3, 2, 1) written above the notes. The tempo changes to **Allegro** on the sixth staff, also marked with a double bar line and the tempo name. This section is characterized by more rapid sixteenth-note passages and includes several trills, indicated by asterisks (\*). The score concludes on the twelfth staff with a final double bar line and a series of descending sixteenth notes.

Throughout the piece, numerous fingering numbers are provided for the left hand, including sequences like 7-6-7-6, 6-7-6-7, and 6-5-4-3-2-1. Some notes are marked with a flat (b) or a sharp (#). The notation is clear and legible, typical of 18th or 19th-century manuscript notation.



6 *No. 70.*

BASSO

SONATA IV

Allegro

This is a handwritten musical score for a Bassoon part, titled "SONATA IV" and "No. 70." The tempo is marked "Allegro." The score is written on ten staves, each beginning with a bass clef and a common time signature (C). The notation includes various musical symbols such as notes, rests, and accidentals. Fingerings are indicated by numbers 1 through 7 above the notes. There are several trill ornaments marked with an asterisk (\*). A repeat sign with first and second endings is present in the fifth staff. The manuscript shows signs of age, including some staining and wear.



# BASSO

7

Andante

Presto



## SONATA V

Allegro

Handwritten musical score for Bassoon, Sonata V, Allegro. The score consists of 12 staves of music in G-flat major (one flat) and common time. The tempo is marked 'Allegro'. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. Fingerings are indicated by numbers 1-7 above notes. The score is divided into two sections by a double bar line with repeat dots. The first section is marked 'Allegro' and the second section is marked 'Andante'. The score ends with a double bar line and repeat dots.



BASSO

9

Allegro

The first system of musical notation for the Bass part, measures 1-12. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The tempo is marked 'Allegro'. The notation includes various note values, rests, and fingerings. Measure numbers 6, 7, and 9 are indicated above the staff. The system concludes with a double bar line and repeat signs.

N<sup>o</sup> 72. 72  
SONATA VI

Allegro

The second system of musical notation for the Bass part, measures 13-24. It begins with a treble clef, a key signature of one sharp (F-sharp), and a common time signature. The tempo is marked 'Allegro'. The notation includes various note values, rests, and fingerings. Measure numbers 2, 6, 7, 9, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, and 24 are indicated above the staff. The system concludes with a double bar line and repeat signs.



## BASSO

Andante e Piano

This section of the musical score is for the Bass part, marked 'Andante e Piano'. It consists of seven staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/8 time signature. The music is written in a single system. The notation includes various note values, rests, and fingerings (e.g., 1, 2, 3, 4, 5, 6, 7, 8). There are also some accidentals (sharps and flats) and a double bar line at the end of the section.

Allegro

This section of the musical score is for the Bass part, marked 'Allegro'. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The music is written in a single system. The notation includes various note values, rests, and fingerings (e.g., 1, 2, 3, 4, 5, 6, 7, 8). There are also some accidentals (sharps and flats) and a double bar line at the end of the section.